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INSTEAD.

The
COWARDLY
LION



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THE SHORTLIST

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BILLY BRIGGS

THE STAT SHEET

130

Number of cargo ships the U.S. could send to Puerto Rico with the \$32 million spent on Trump's golf weekends

521

Mass shootings in America since June 2016, as defined by four or more people killed or injured

9th

Minnesota's ranking among states for organic farm production

122,900

Number of job vacancies in Minnesota, now higher than the number of unemployed for the first time since 2001

"I'm pretty sure Irving might be my grandpa."

Reader Christa Opheim responds to "Thoughtful driver asks Star Tribune if he can legally hit a jaywalker," at citypages.com.

BFFS NO MORE

CALL IT buyer's remorse. Ten months into the Trump presidency, it appears Republicans are belatedly realizing the unlikelihood of a moron making America great again.

Only 44 percent of GOPers now believe the country's headed in the right direction, down 16 percent from June, according to the Associated Press. Trump's also plunging among rural voters, who now grant him a mere 47 percent approval rating.

Though it may have seemed obvious that "preening man-child" and "greatness" should never be found in the same sentence, it's nice to see conservatives finally acknowledging this time-honored wisdom.

POPULAR STORIES AT CITYPAGES.COM

Let's all be more like this Minneapolis **MAN SIPPING WHISKEY** on an empty 35W

Hopkins mayor candidate: Light rail would bring 'trash' from **'WELFAREAPOLIS'** [VIDEO]

ANDREW WILLIAMS, creator of Minneapolis Scanner, savagely beaten in Loring Park

ROSE PICKLO'S arrest tests rights of women to go topless in Minneapolis

TINY APARTMENTS are invading Minneapolis, one \$1,000 rent check at a time

SAVE BIG MONEY

Menards faces a barrage of suits over wage theft

Three federal class action suits accuse Menards, the Wisconsin home improvement chain, of withholding overtime pay, forcing workers to toil through their breaks, and failing to compensate employees for attending mandatory company meetings.

The first was filed in Indiana by Maurice Bradley, formerly an hourly worker in Menards' manufacturing division. He alleges that Menards used a "compensation scheme" of requiring workers to clock out for any amount of time spent in breaks, including the mere minutes it takes to use the bathroom, get a drink of water, or smoke a cigarette. Menards would then subtract wages accordingly, violating the Fair Labor Standards Act, Bradley's suit argues.

Ohio retail worker Carrie Santti alleged she would lose about \$50 every work week due to the same company-wide policy.

And another Ohio suit, filed by dis-

tribution center worker Lyndsey Neal, complains that Menards failed to pay full overtime for workers who routinely averaged 45- or 50-hour work weeks, and did not compensate employees for the time they spent attending mandatory warehouse safety meetings.

In its answers to the lawsuits, Menards denied that it broke federal labor laws. The company also tried to dismiss the cases and compel mandatory arbitration—taking the lawsuits out of open court and settling them privately, without the right of appeal.

Menards showed that each plaintiff had signed a mandatory arbitration agreement prior to their employment, reading, "Arbitration shall be the sole and exclusive forum and remedy for all covered disputes of either Menard, Inc., or me."

The workers pushed back, pointing out that Menards had agreed in 2016, as part of an unfair labor practice settle-



MIKE KALASNIK

Menards had workers give up their right to sue, no matter what happens, as a condition of employment.

ment before the National Labor Relations Board, that it wouldn't force employees to waive their right to sue.

Holding out hope that the U.S. Supreme Court would absolve the company of that promise, Menards asked for all three law-

suits to be put on hold until Epic Systems Corp. v. Lewis is decided. This case, which asks whether mandatory arbitration agreements violate the National Labor Relations Act, was heard by the Supreme Court on October 2. —SUSAN DU



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10/14 SCOTTIE MILLER
FUNKY BLUES-ROCK SINGER & KEYBOARDIST | 8PM

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Losing Max

After a heroin overdose, mercy for the dealer, and rage at UnitedHealth

One day in 1991, lawyer Steve Tillitt was called in to cover for a sick colleague.

He met the client at the courthouse. Deedee was pretty, smart, and tough. “She said, ‘I did nothing wrong, and this is a scam.’” Tillitt liked her right away.

They won the case, and were married a year later. Max Tillitt was born the day before Thanksgiving 1993.

Max didn’t sleep well, and was fidgety at school, traits doctors later ascribed to attention deficit disorder (ADD). But he was a sweet kid, deeply in love with his mom – once, when she called home from a vacation, Max held a blanket to his other ear so her words couldn’t escape his head.

Max wielded a near-photographic memory to get A’s and B’s, but was more interested in writing poetry, playing the piano, and sports.

One day at Eden Prairie High football practice, Max was playing without a mouthguard when he took a crushing hit. He arrived home in a daze and was never the same again, his parents say.

Max’s memory was gone. At times he struggled even to read. He talked about wanting to die.

Max was twice kicked out of school, first after what Deedee calls a “letter opener” was found in his car, and then when he showed up to class “stupid drunk,” says Steve. He finished his junior and senior years at an alternative school.

Steve and Deedee divorced. Max split time between their houses and his cousins’, where he could smoke marijuana. Pot replaced the ADD stimulants he’d been

prescribed, and he grew “obsessed” with getting high, says Deedee. He moved on to stronger, more expensive substances. In a letter Max later wrote in rehab, he admitted to stealing thousands of dollars from his parents to buy drugs.

Sometime during this period, Max’s affinity for opiate painkillers, which could be hard to find, gave way to “needle-in-the-arm, full-blown fucking heroin,” Steve says. In 2013, Max admitted he needed help getting clean. He tried a rehab center in Colorado, toured one in Arizona, but didn’t like either. He came home for outpatient treatment, and started using again.

A year later, he entered a treatment facility in Maryland, close to his girlfriend’s family in Virginia. She got pregnant. The prospect of fatherhood made him happier than he’d seemed in years. He wanted to be good at it. A month before the baby was due, he called his mom and asked for help finding parenting lessons.

But Max was also on probation in Minnesota for possession, and was prohibited from leaving the state. In June 2015, he skipped a drug test, and a warrant was issued. His probation officer found him a bed at the Beauterre Treatment Institute, set among forested scenery in Owatonna.

Treatment was supposed to last 45 days, but without warning, UnitedHealth, his insurer, informed him that coverage would halt at 21 days – on “day 22,” says Steve. The family hustled to find him a sober house and got Max on Vivitrol, a monthly injection that numbs an addict’s urges, and makes him sick if he does use.

Max found a job at Costco and made plans for his girlfriend to visit with the

baby. After debating whether they could trust Max alone, his parents traveled to Connecticut for parents’ weekend at Yale, where their other son, Riley, was starting school.

Unbeknownst to them, Max had been in contact with a heroin dealer named Beverley Burrell, according to a criminal complaint. He picked his girlfriend and son up at the airport, then met Burrell to buy \$180 worth of heroin, which he took to an Eden Prairie hotel room.

Max shot up, soon collapsed, and started throwing up. He was declared dead the following morning. He was 21.

Burrell’s heroin was linked to four other overdose deaths, and a prosecutor called her the county’s “most prolific dealer.” A judge found her guilty of third-degree murder for the deaths of Max and Lucas Ronnei, 20, who died three months later.

At Burrell’s sentencing last month, Riley and Steve asked the judge to show mercy. “Max knew the dangers of heroin use,” Steve said, while Burrell “didn’t have the advantages that I had growing up, nor that Max had.” The judge sentenced Burrell to 14 years; three other cases against her are pending.

Though she agrees the drug war is a “total disaster,” Deedee Tillitt felt less sympathy for Burrell, who “showed no remorse” at trial. Deedee is still “proud” of her ex-husband and son for their compassion.

She works as a pharmacy consultant, and has become an evangelist. She warns anyone who’ll listen about the rates of drug use among teenage boys with ADD, about how devastatingly addictive commonly prescribed opiate painkillers can



Mike Mullen

be, how hard it can be for addicts to find adequate care.

She saves her fiercest criticism for UnitedHealth. Deedee is one of thousands of plaintiffs in a class-action lawsuit that begins Monday against the insurer over its routine denial of coverage for mental health and substance abuse treatment. Deedee says two of Max’s friends, guys he was using with, were insured through MinnesotaCare, the state’s Medicaid program, and were placed in 60- to 90-day programs.

She was encouraged by some who knew the industry’s pitfalls to take Max off her private insurance, so he could sign up for Medicaid, and have a better shot at receiving full treatment. “How wrong is that?” she says.

As she sees it, those friends are still alive because the state tries to take care of people. UnitedHealth takes care of its investors. The company “shouldn’t be called an insurer,” says Deedee. “They should be called a financial services company.”

The year Max died, United reported \$7.2 billion in profits. ☐

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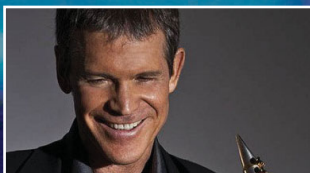
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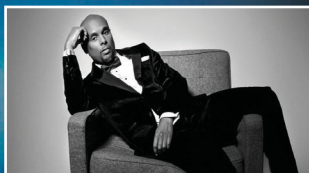
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MINNESOTA NEEDS
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The COWARDLY LION

BY CORY ZUROWSKI

Hilary and Lemar Gilbreath's 3-year-old son started life at a deficit, born six weeks early and weighing less than three pounds.

Over the ensuing 30 months, Logan would be diagnosed with autism, spina bifida, and sensory processing disorder. The onslaught of illnesses posed problems with walking, the ability to communicate, and a brain that struggled to receive information.

Hilary is a patient rep for Allina Health. Lemar works in tech support for a trucking company. The Edina couple receives health insurance through work, which covers 80 percent of Logan's medical costs. But the tab for caring for a special needs child doesn't come cheap. One MRI can cost \$31,000. Logan's autism day school runs \$800 per week. Twice-weekly therapy sessions ring in at \$200 a pop.

The Gilbreaths quickly realized they were screwed. A year's coverage for therapy visits alone maxed out after just two months.

"We were paying out-of-pocket," Hilary says. "Our coverage for things like occupational and speech therapy and programs within his day treatment didn't last very long. When it comes to a child like Logan who needs intensive therapy, there were these big gaps of what is covered by insurance and what is patient responsibility.... We knew there was no way we were going to be able to make this work."

Then they found TEFRA, a medical assistance option run by the Minnesota Department of Human Services. It's designed for children with disabilities whose parents make too much for other state programs, but can't afford care on their own. It was made possible by Obamacare.

The Affordable Care Act expanded Medicaid to cover children with autism. What would've once bankrupted the Gilbreaths can now be had for \$200 a month.

"Before TEFRA... there was a while there when we had to stop his therapy sessions altogether because we knew we couldn't sustain the debt," says Hilary. "It's been a lifesaver for our family."

But if Erik Paulsen has his way, that lifesaver will be gone.

This spring, the Gilbreaths learned their congressman voted to repeal Obamacare and replace it with the GOP's Better Care Reconciliation Act. The regally titled bill was misleading. Not only would it have kicked tens of millions of people off of their health coverage, it also threatened to eviscerate TEFRA.

"I'm afraid the whole program would be gone," says Hilary, who voted for Paulsen in all five of his congressional races. "My biggest fears are his spinal surgery wouldn't be covered. His autism treatment wouldn't be covered. That we wouldn't be able to

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There was a time when Paulsen might have balked at throwing so many people to ruin. Those who knew him describe a conservative with empathy in his eyes. He was Erik Paulsen, Good Guy, a politician who—with some seasoning and courage—could be Erik the Great, the right's version of Sen. Amy Klobuchar.

That person is dead.

MR. NICE GUY

Paulsen grew up the oldest of four children to Jerry and Jan Paulsen, an Air Force pilot-turned-software engineer and an elementary school teacher. He'd graduate from Chaska High before earning a math degree at St. Olaf College.

He started his career as a business analyst for Target. The work proved unfulfilling. "I wanted to do something that felt more rewarding," Paulsen said in an interview with the Chaska Herald.

He began his political career as an intern for Sen. Rudy Boschwitz (R-Minnesota), then as a staffer for Congressman Jim Ramstad, who represented Minnesota's crescent-shaped 3rd district that arcs from Chaska to Wayzata to Coon Rapids. Ramstad was the embodiment of the centrist Republican.

"Paulsen would have seen, by working for Ramstad, a moderate Republican in the truest sense," says former Gov. Arne Carlson. "He understood economics and was a leader on free trade. Ramstad understood financial management. He was good on human rights and all the things that we would today say constitute a social agenda."

At 28, Paulsen was elected to the Minnesota House, representing the southwest Minneapolis suburbs.

Ramstad declined comment for this story, and Paulsen's office did not respond to repeated interview requests. Yet it's likely not a stretch to say Ramstad's apprentice did him proud during Paulsen's early years in office, melding an awe-shucks demeanor and the mettle to demonstrate he was nobody's stooge. In 1999, he was the force behind a state constitutional amendment giving voters the ability to pass or repeal laws directly, without going through the Legislature.

"I don't think we, any of us, need to be afraid of what the voters might propose," he said.

Two years later, he authored a bill to prohibit candidates from receiving money from political action groups. "We must act to negate the very perception that special interest money controls the way our government is run," he explained.

Still, Paulsen was never bashful about the pillars of right-wing orthodoxy. He was pro-life, anti-gay, and worshipped at the altar of trickle-down economics.

Whereas Ramstad supported gay rights and stem cell research, Paulsen cast votes against domestic partner benefits and attempted to ban hospitals from providing emergency contraception to sexual assault victims. Whereas Ramstad fought for mental health to be covered by insurance, Paulsen voted to de-fund the Minnesota AIDS project, ban same-sex marriage, and create a 24-hour waiting period for abortions.

In 2002, Minnesota House Republicans chose him to be their majority leader, replacing Tim Pawlenty, who'd been elected governor. The Pioneer Press would dub him one of the Legislature's "young lions from the suburbs."

His tenure as majority leader ran from 2003 to 2007. What stands out in the memory of Rep. Alice Hausman (DFL-St. Paul) was Paulsen's ability to "see the wisdom" of opposing arguments and to admit when he was wrong. These traits were notable within a party increasingly known for scorched earth.

Hausman recalls working with Paulsen and House Speaker Steve Sviggum (R-Kenyon) on a bill to fund big-ticket construction projects. Included was a flood wall for St. Paul's downtown airport. Paulsen initially supported it.

"The neighbors didn't want it. It was going to be put in for corporate planes landing there so it was probably a business-friendly thing," she says. "I was supporting the neighbors, but the business community wanted it. I was able to convince Sviggum and Erik we shouldn't be funding this sort of thing.... They supported me in not putting it in."

Hausman chuckles at how she ultimately lost the battle to a truculent Pawlenty: "The governor looked at me and said, 'I'll tell you one thing: If that wall isn't in this bill, every other St. Paul project gets vetoed.'"

"Erik wasn't like that," she continues. "He was the classy, sort of polished person, sophisticated. He was a nice guy."

Dan Dorman (R-Albert Lea) served in the Legislature from 1999 to 2007.

"Take the politics out of it," he says, "and Erik—it sounds even contrite to say—is genuinely a good guy. Personally, that's how I remember him. Not the issues we worked on, but the conversations we had."

Occasionally Paulsen revealed magnanimity. In 2004, he authored a bill giving Minnesotans up to a \$10,000 tax deduction for donating an organ or bone marrow. Two years later, he helped lead the push to acquire new Wildlife Management areas.

But he could also appear backward, even cruel. He voted against a state push to reduce fossil fuel use and energy consumption. He marshaled a House bill that would have eliminated health insurance for 24,000 Minnesotans. The Minnesota Family Council gave him a perfect score for his zeal to deny equal rights based on sexual orientation.

In 2007, fortune's favor smiled upon

him. Ramstad was retiring after 18 years in Congress.

Paulsen kicked off his candidacy in a packed Minnetonka gym. He declared himself the rightful heir, shaped in the same moderate mold as Ramstad and his predecessor, Bill Frenzel.

"It's not about catering to special interests, but serving the common good," Paulsen said. "It's not about ego or sound bites or becoming a master critic. It's about solutions and action and measurable improvement in the lives of regular people."

It wouldn't take long for those words to ring hollow.

NO MORE MR. NICE GUY

Days before the election, the Star Tribune ran a voter guide. One of the statements presented to the candidates: The federal government should guarantee health insurance coverage for all Americans.

"Somewhat agree," Paulsen responded.

The candidate caught the attention of Minnetonka resident Karl Bunday. Like many in the moderately conservative district, Bunday hails from a family of lifelong Republicans, and Paulsen's free-trade, pro-business sensibilities held appeal.

"I perceived him as a candidate willing to vote on the principles of issues, above partisanship, and wasn't beholden to special interests," he says.

Hilary Gilbreath was living in her native Eden Prairie, where her father ran in the same circles as Paulsen. She remembers why she voted for him: "He acted as if he cared. I didn't have any reason to think he'd do anything less than a terrific job."

Paulsen beat Democrat Ashwin Madia, 49 to 41 percent. But if voters thought they'd elected *Ramstad: The Next Generation*, then Paulsen's first year on Capitol Hill would serve as a lesson in buyer's remorse. The moderate from the campaign trail went AWOL.

Paulsen soon showed he was as partisan as they come, voting with Republicans 94 percent of the time, according to the Washington Post.

Nor did he seem much interested in the fate of those "regular people" he lionized in the campaign. He opposed increasing grants for college students, and voted against giving an extra 13 weeks of unemployment benefits to jobless workers when the economy crashed. He also fought expanding the federal hate-crime law to include a victim's

gender, sexual orientation, or disability.

By the time Paulsen was running for re-election in 2010, some constituents felt duped.

On a thick August night, about 100 people funneled into an Edina middle-school auditorium for a town hall meeting. On the way in they passed a person wearing a dog costume with a sign reading, "Erik Paulsen, Michele Bachmann's lap dog."

Nearby, a DFL activist disseminated fliers noting that Paulsen had voted with the fringe congresswoman 93 percent of the time.

The angriest questions, reported MinnPost's Doug Grow, "regarded the perceived difference between Paulsen the candidate and Paulsen the congressman."

"The feeling of many clearly was that Paulsen runs like a moderate—like his predecessor Jim Ramstad—when he's in campaign mode, but votes like a conservative when he's on the House floor."

State Sen. John Marty (DFL-Roseville) still marvels that people fell for Paulsen's centrist act.

"I can't say now he was a decent guy and I'm disappointed how he turned out, because I'm not surprised he turned out this way," he says. "Erik Paulsen has always been trying to say, 'I'm not a conservative. I'm a moderate.' Erik Paulsen has always

been a phony and has always stood for the wrong stuff."

Not that any of this would matter. It's almost impossible to defeat a sitting House member. Despite endless polls showing Congress as one of America's most despised institutions, incumbents are re-elected over 90 percent of the

time. Part of it's due to the name recognition that comes from office—and soft media coverage that trades in sound bites, rarely probing a member's specific actions.

But most of the advantage comes from the mother's milk of the profession: money. Or more specifically: the special interest money Paulsen once denounced.

Incumbents generally outspend their challengers by a margin of eight-to-one. That buys a lot of TV commercials in which they need not present themselves to be trustworthy or likable. They only have to paint the other guy as even scarier.



JEFF WHEELER/STAR TRIBUNE

"People disagreeing with Erik Paulsen on many issues, yet voting for him election after election, isn't unusual," says University of Minnesota political science professor Larry Jacobs. "It's a pattern we see, even within both parties. And in Erik Paulsen's case, it's because voters perceive him as a good guy."

In 2010, Paulsen raised five times the cash of challenger Jim Meffert to deliver a 22-point beatdown. His top three contributors were a who's who of special interests: Target, TCF, and Cargill.

PAULSEN'S BFFS

As so many congressmen do, Paulsen seemed to discover that corporate largesse equaled job security. His record would soon fall in lockstep with the wishes of his biggest contributors.

Take Xcel Energy, Paulsen's fourth-biggest benefactor over his career. In 2011, Paulsen voted against regulating greenhouse gases and limiting carbon dioxide emissions.

He'd shape-shifted from eco-friendly to climate denial. When once asked if global warming was man-made, he adopted the party line of pleading ignorant. "I'm not smart enough to know if that's true or not," he said.

Paulsen also came to the defense of Wells Fargo, which has given him \$132,000. In 2008, bankers crashed the economy after handing out millions of loans to people with no means of paying them back. A subsequent bill required creditors to ensure they could. Paulsen voted against it.

Gone was the man who once denounced special interests. Paulsen had become the very politician he used to claim to hate.

His most rewarding corporate romance began in 2011. Paulsen decried the Food and

Paulsen had become the very politician he used to claim to hate.

Drug Administration's lumbering pace in approving new medical devices. Europe was quicker, more nimble, he argued. If the feds didn't hasten their game, "more companies will look for greener pastures and take their innovations and their 400,000 high paying jobs with them," he warned.

In the ensuing month, he would collect nearly \$75,000 from donors with a stake in device regulation, the New York Times reported. The issue would become his crusade.

To help pay for Obamacare, Congress placed a 2.3 percent sales tax on a range of medical supplies, including pacemakers, artificial joints, and surgical gloves. Device makers, the logic went, shared sizable blame for rocketing health costs. There were ample signs they were bleeding the system.

Hospitals paid as much as \$13,000 for hip implants that cost \$350 to manufacture. Other companies didn't hesitate to mark up prices at double, triple, quadruple their costs. Still others had been fined for paying kickbacks to surgeons. The industry had sketched a blueprint for price-gouging that would later be adopted by drugmakers.

Killing the tax would become Paulsen's signature quest. He was hitching himself to a no-lose horse: big donors. Within 36 months, the inconsequential lawmaker was describing himself as a "congressional leader."

He offered prefab rhetoric to make his case. "The tax is stifling innovation of life-saving and life-improving medical technology, killing American manufacturing jobs, and hurting small businesses," Paulsen once testified before a House committee.

The exact opposite was true. In 2013, the

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tax's first year, the industry added almost 24,000 jobs, while profits leaped by nearly \$3 billion, according to the accounting firm Ernst & Young.

Yet Congress rarely says no to people flashing that kind of money. In 2015, it passed a two-year suspension of the tax. The bipartisan bailout of a hyper-profitable industry would prove its only act of health reform. Even Democratic Senators Amy Klobuchar and Al Franken joined in.

Paulsen pivoted to a new quest: killing the tax for good. The money trail bears witness to his motivation.

During his first campaign, the congressman took \$26,000 from the medical supplies industry. Over his next elections, the total take bloomed to \$364,000, making him Capitol Hill's leading beneficiary of the industry.

These days, his record fighting almost exclusively for the moneyed set is evident in his \$1 million war chest. Only about 3 percent comes from people donating less than \$200. Still, Paulsen manages to see himself as a victim of his courage.

"2018 is shaping up to be my toughest and most expensive campaign yet," a recent fundraising letter reads. "Their relentless attacks won't change my common sense conservative positions. I will vote on my principles."

U professor Jacobs calls Paulsen's record "out of step" with a district that's skewing more moderate. Hillary Clinton carried it by almost 10 points. Yet this year, Paulsen's voted in line with President Trump 97 percent of the time.

Until now, he's been able to project a Mr. Rogers vibe, says Jacobs, who describes it "as a friendliness that he's fair-minded and someone who wants to do right thing."

But the sell is getting harder.

Earlier this year, Paulsen came out in support of the "border adjustment tax," a Trump idea to aid U.S. manufacturers by hiking taxes on imported goods. The issue plays well with blue-collar Republicans, who need little convincing that foreigners form the core of our woes. Less receptive were Minnesota's retail heavyweights—namely Target and Best Buy—who knew it would raise the prices of their wares.

After Target CEO Brian Cornell testified against the tax this summer, Paulsen was a changed man. He reversed course, no doubt lubricated by Target's generosity. The company's his largest patron, giving Paulsen nearly \$150,000 since he entered Congress.

More embarrassing was the bragging of FPI Strategies, a D.C. lobbying group, which took the credit for the congressman's flip-flop, claiming "intense pressure" had caused Paulsen to yield.

Paulsen said FPI was "lying." But he failed to mention that the company is a hired gun of the National Retail Federation, which is bankrolled by firms like Target.

ERIK THE YELLOW

During an interview on *Almanac* in March, Paulsen spoke of how he's "accessible" and "a good listener." That schtick appears to be wearing thin.

He hasn't held an in-person public town hall meeting in six years, preferring to hold them by phone, where he can pick guests and screen questions.

But it was his vote to repeal Obamacare that lay bare the schism between his Minnesota persona and his D.C. record. The bill would have thrown 24 million people off the insured rolls, according to a Congressional Budget Office analysis, while delivering unexplained tax breaks solely to the wealthy. It was a move that threatened many of his constituents' basic survival.

Wayzata resident Lynne Gehling was a fan of Ramstad. She twice voted for Paulsen, assuming he was cut from the same cloth. These days, the 62-year-old retiree is a semi-regular protester outside the congressman's Eden Prairie office.

After hearing word that Paulsen might not be all he seemed, she began paying closer attention. His move to defund Planned Parenthood raised her ire. So did Paulsen's silence over Trump's Muslim travel ban. But his Obamacare vote would prompt multiple trips to Eden Prairie.

The Republican bill didn't just hammer poor Americans. It allowed insurers to charge people 64 and older five times what they billed younger people. Then there were the loopholes allowing insurers to skirt coverage for pre-existing conditions like breast cancer and diabetes.

Meanwhile, calls to Paulsen's office carried the vibe of D.C. deception, rather than Middle America concern.

"When you talk to his office it's so frustrating," Gehling says. "When you ask them, 'What's his opinion?' or what his stand on a policy would be, they say, 'Well, we don't know. We haven't spoken to him.'"

When she called right before the Obamacare vote, "I was told by his office, 'He hasn't read the bill. We don't know how he's going to vote.' I could've told you right then and there how he was going to vote, but they kept denying it."

Not long ago Gehling counted herself a Paulsen ally, believing he stood for something and had the grit to own his positions, whether she agreed with him or not. Today, she sees a cowardly lion.

"I look at him as someone who's not doing very much and just towing the party line," she says. "His big thing is working across the aisle against sex trafficking. I mean, who's not going to be for that? ...I've never seen him stand up for anything."

Former statehouse colleague Hausman puts it more succinctly: "I would say he's someone who's lacking courage."

Steve Schewe, 60, concurs. The Eden Prairie business consultant has been married

for 37 years and has three grown kids. He considers himself politically agnostic, voting instead on the content of one's character.

It's one thing to have a party-line acolyte in normal times, he says, "but these are not normal times. These times call for a greater moral and political courage than he has shown."

In March, Schewe arrived on Capitol Hill, among a handful of people from NoLabels.org, a group that advocates bipartisan problem solving.

Paulsen's office was decked out with exhibits from Minnesota businesses and photos of himself at sporting events. The conference room featured a mounted Wenonah canoe and a freezer stocked with Schwan's ice cream. The intent was obvious, according to Schewe. There was a congressman Minnesota-proud—and Minnesota-business prouder.

Schewe was optimistic heading into the meeting. He believed they could talk Paulsen into participating in a public town hall.

"He does a lot of things that are pretty much happy talk," Schewe says. "Erik Paulsen will go to schools and visit companies, controlled-access type meetings. He showed up unannounced at Cub Foods in late August and stayed for 10 minutes. We thought we could convince him that a civilly staged town hall would be beneficial." The congressman listened in earnest. "He said he'd consider it," says Schewe. "But it was like he was trying to figure out a way to brush us off.... Walking out of Erik Paulsen's office, you don't get the sense something's going to happen."

Six months later, there's been no town hall.

Schewe, who's twice voted for Paulsen, understands the fear. In the age of Trump, town halls have often turned into bloodlettings by bitter constituents. After Republicans finally played their cards of health care, the rage only magnified.

"I have some compassion for the risk that they take when they're out in public, especially in less secured situations," Schewe says. "I also think that's part of the job."

The smart money says Paulsen won't get Schewe's vote next year. It's a matter of integrity.

"The thing that really got my goat a bit was the health care vote," says Schewe. "He's been a longtime champion of fiscal responsibility, yet the GOP health plan was really destroying the added coverage that had been in place under the Affordable Care Act, in return for a big tax cut for wealthy people. The system is underfunded, so why would you return the money to people who don't need it? It didn't make any sense."

Yes it does, argues Minnetonka resident Karl Bunday—at least within the peculiar forces of self-interest.

The math teacher used to back the congressman's bullish views on trade. No longer. Bunday is married to a Taiwanese woman. The couple has four kids. Paulsen's views

on immigration have Bunday convinced his wife and children are no longer welcome here.

"He votes in lockstep with his party that has become more and more about anti-immigrant rhetoric. He hasn't offered any general resistance to this, to this notion that anyone who doesn't speak English as their first language like my wife isn't welcome in this country."

Yet Bunday understands the lawmaker's predicament. Paulsen is trapped in GOP no-man's land, where fear is the prime motivator. On one side is a conservative base, prone to seeing any brand of foreigner with

contempt and suspicion. On the other is a moderate district, where many see Trump as a buffoon and an embarrassment.

Still, the base delivers Paulsen's most loyal voting bloc, and the congressman's corporate fealty greases his fundraising machine, leaving little doubt as to whose water he'll carry.

"Erik Paulsen has won so handily he doesn't have the motivation to change his behavior much at this moment," says Bunday, a delegate to the Minnesota Republican Party convention last year. "He tows the party line in the way he votes, yet he's historically won elections by doing little

campaigning and spending a lot of time with big donors. He's had a pattern that's worked, and he's sticking to it."

Hilary Gilbreath prays he won't. Her son needs a champion in Congress, someone who will cast eyes of empathy on the premie baby who entered this world without much of a shot. Hilary would love to introduce Logan to her congressman—if Paulsen was brave enough to meet the boy whose survival he threatens.

"If I could meet Congressman Paulsen in person," she says, "I would have him look into Logan's eyes and have him tell him, 'You're not worth it.'" ☐



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BY JERARD FAGERBERG

Get used to seeing the word “turbid” on your beer labels, Minnesota.

It’s the new “dank.” The new “funky.” The new “barnyard.” The style du jour in American brewing is the Northeast IPA, aka the New England IPA—named for the way it mimics the hazy, orange juice-like color and consistency of beers made by New England breweries like the Alchemist, Hill Farmstead, and Trillium.

Internet beer snobs have decried the rise of the NE IPA as “the avocado toast of beer.” To their point, juicy, opaque IPAs have risen as the bandwagon drinker’s most sought quarry.

The jury’s still out on whether this emergent style has any staying power. All that’s certain is NE IPAs are popular right now, and dozens of Twin Cities breweries have tried their hands at translating the fad for Minnesotans. Here are some of the best NE IPAs made in Minneapolis and St. Paul.

Fair State Spirit Foul

IPA, 6.3% ABV, UNTAPPD SCORE: 4.34

Good luck getting your hands on this “silly, hazy, and fun” collaboration from Minneapolis’ Fair State and San Diego’s Modern Times. Spirit Foul has been flying off the shelves since it hit stores in September, garnering a perfect 100 rating from BeerAdvocate and making Fair State head brewer Niko Tonks reconsider the brewery’s entire aesthetic. Spirit Foul is so opaque it’s almost milky, going down with an oatmeal-like thickness that’s totally undercut by the array of tropical fruit (orange, grapefruit, guava) flavors. This beer could very likely unseat Forager’s Chucklebox Hops as the top NE IPA made in Minnesota, never mind the Twin Cities.

Insight Splendid Moose

PALE ALE, 6.5% ABV,
UNTAPPD SCORE: 3.88

Insight’s fall seasonal, Splendid Moose, was released in competition with Spirit Foul, and though both share a Northeast

bloodline, the two popular beers are qualitatively very different. For starters, Splendid Moose is a pale ale and not an IPA, which is kind of a nominal difference. Like a typical American pale ale, it’s clear and fruity, making good use of the subservient pilsner malt to highlight the citra hops. Splendid Moose is a second-generation NE beer for Insight, following the successful Surging From the East IPA. Like all little brothers, it came out with something to prove.

HeadFlyer It Was All a Dream

IPA, 7.2% ABV, UNTAPPD SCORE: 3.82

HeadFlyer Brewing’s flagship NE IPA borrows its name from the opening line of Notorious B.I.G.’s “Juicy,” letting you know immediately what this beer’s all about. It Was All a Dream imagines itself as a “Northeast” IPA, playfully hat-tipping the brewery’s neighborhood, but the big currents of grapefruit-like citra are all Vermont. This New Englander interpretation

is also less viscous than your traditional hazy IPA, which means they’re easier to drink in succession.

BlackStack Local 755

IPA, 6.3% ABV, UNTAPPD SCORE: 3.79

BlackStack Brewing has re-imagined its Local NE IPA series a few times, with the citra-hopped 755 being the most popular iteration. Sweet and fruity, Local 755 has tinges of peach and lemon zest. The differentiating factor in this St. Paul NE IPA is the use of lupulin powder pellets in dry hopping, giving Local 755 and its many permutations a huge, intoxicating aroma. Be on the lookout for the latest retooled 755, in the taproom now.

Eastlake Sun Dogs’ IPA

IPA, 7.5% ABV, UNTAPPD SCORE: 3.87

The baseball fans over at Eastlake Craft Brewery nicknamed their IPA “Sunny D” for the way it resembles the orange juice adjunct of the same name. It also smells a





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bit like the tropical '90s drink, blossoming with pineapple and nectarine aromas straight from the pour. A generous, pillowy head softens the rather high 78 IBU, but Sun Dogs' IPA is definitely more bitter than other NE IPAs on the market. It's like a West Coast IPA that moved to Burlington and is trying to fit in with the locals.

Wild Mind Velvet Crush

IPA, 6.5% ABV, UNTAPPD SCORE: 4.04

Wild Mind founder and brewer Mat Waddell set out to create a no-IPA brewery when he opened his south Minneapolis brewhouse in July 2016. But the regulars demanded hops—and, more recently, haze. He acquiesced, churning out an inventive line of IPAs, the highlight of which is Velvet Crush. Velvet Crush is pollen yellow, thick as porridge, and tastes like the pith of a grapefruit. Like many of Wild Mind's offerings, it's fermented by wild yeast, but the whirlpool citra, mosaic, and simcoe hops swallow most of the yeast flavors up.

Barrel Theory Rain Drops

IPA, 7.5% ABV, UNTAPPD SCORE: 4.23

Barrel Theory only launched in June, and it's already found a foothold for its near-perfect take on the NE IPA. Rain Drops is a beer you could take a bite out of. Smelling like musty, soft grapefruit, it makes use of citra (of course), mosaic, and vic secret hops for a soft IPA that leaves a frothy lace on the glass. The double dry-hopped version is even better, or if you wanna keep it Californian, you can opt for sister brew Drop Tops—which also borrows its name from the lyrics of "Bad and Boujee" by Migos.

Modist Dreamyard

WHEAT IPA, 7.1% ABV,
UNTAPPD SCORE: 3.92

The differentiating factor for Modist's

Dreamyard is its 100% oat and wheat constitution. It's long been a trade secret that oats and wheat soften NE IPAs and add to their cloudy body, but Modist's unique mash filter has allowed them to transform that tip into a full-fledged juicer of a beer. More than any beer on this list, Dreamyard looks, smells, and tastes like orange juice. It's uncanny. If that's your thing, you're in luck—but be prepared to forfeit up to \$15 for a four-pack of tallboys.

Fulton Hopstar

SESSION IPA, 4.9% ABV,
UNTAPPD SCORE: 3.95

Clean, malt-forward beers have always been the calling card of North Loop brewery Fulton, but the June release of Hopstar saw a transition in style. Hopstar stands apart from the competition because of its sessionable ABV (4.9%) and complex grain undertones. The second batch of tallboys came off the line a lot less cloudy, but it's still a great go-to if you want a goblet of juice with a little less booze. For a full-ABV take on the NE IPA, grab their Grog (7.1% ABV) when it periodically reappears on tap.

Sisyphus The First Beer We Distributed

IPA, 6.9% ABV, UNTAPPD SCORE: 3.96

Lowry Hill nanobrewery Sisyphus distributed its first bottled beer back in January—a New Englander cheekily named The First Beer We Distributed. Predictably, it's a thumb-nosed at most of the haze heads out there, pouring an iconoclastic lemon yellow and settling nearly clear. A 20% oat body softens the taste, but a peculiarly dry finish is the middle finger salute at the end of the swallow. The first batch flew off the shelves, and 705 mLs of this beer are currently unavailable, but Sisyphus is brewing the second go-round of TFBWD, so keep your collector's eyes peeled.

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WITH VINTAGE TROUBLE
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UP NEXT FIRST AVENUE MAINROOM

OCT 14
CITY PAGES PRESENTS
OLD 97'S
WITH LILLY HIATT

GO 95.3 PRESENTS
HOODIE ALLEN
THE HYPE WORLD TOUR 2017
WITH LUKE CHRISTOPHER,
MYLES PARRISH

OCT 18
VIOLENT FEMMES
WITH TEENAGE STRANGLER

OCT 21
PERT NEAR SANDSTONE
WITH THE LAST REVEL, HENHOUSE
PROWLERS, OLD SALT UNION

OCT 26
89.3 THE CURRENT PRESENTS
HAMILTON LEITHAUSER
WITH COURTNEY MARIE ANDREWS

OCT 28
FLIP PHONE + BLOWTORCH PRESENT
STRANGE THINGS
FT. AJA (RUPAUL'S DRAG RACE SEASON 9)
WITH JULIA STARR, SASHA CASSADINE,
VINCENT THE DESTROYER, AND MORE

OCT 30
89.3 THE CURRENT PRESENTS
GOGOL BORDELLO
WITH LUCKY CHOPS

OCT 31
CITY PAGES PRESENTS
HALLOWEEN PARTY & COSTUME CONTEST
WITH TIIIIIIIIII DJ ESPADA, MIKE 2600,
DJ KEEZY, DJ SMITTY, ROY FREEDOM
HOSTED BY IAN RANS

NOV 02
89.3 THE CURRENT PRESENTS
ALVVAYS
WITH JAY SOM

NOV 06
PHI PHI O'HARA AND FLIP PHONE PRESENT
QUEENS UNITED /REINAS UNIDAS
FT. A DRAG SHOW FOR PUERTO
RICO - PROCEEDS TO BENEFIT
SOMOS UNA VOZ (JENNIFER LOPEZ'S +
MARC ANTHONY'S PUERTO RICO RELIEF
CHARITY)

NOV 07
GWAR
THE BLOOD OF GODS TOUR
WITH GHOUL, HE IS LEGEND,
U.S. BASTARDS

NOV 08
RADIO K PRESENTS
CRYSTAL CASTLES
WITH FARROWS, HECKADECIMAL

NOV 09
89.3 THE CURRENT PRESENTS
KAMASI WASHINGTON

NOV 10
93X PRESENTS
HIGHLY SUSPECT
WITH BONES, DJ REDBEES
NOVEMBER 11 SHOW IS SOLD OUT

NOV 15
FLYING LOTUS IN 3D
WITH SEVEN DAVIS JR, PBDY

NOV 16
BROTHER ALI
THE OWN LIGHT TOUR
WITH SA-ROC, LAST WORD,
SOL MESSIAH

NOV 17
CUT COPY

NOV 18
89.3 THE CURRENT PRESENTS
THE MOUNTAIN GOATS
WITH MOTHERS

NOV 19
NONAME
WITH ARIMA EDERRA

NOV 20
LIAM GALLAGHER

NOV 24
GRIEVES
WITH PROBCAUSE,
SEAN ANONYMOUS, DJ FUNDO

NOV 25
89.3 THE CURRENT PRESENTS
UNITED STATES OF AMERICANA ANNIVERSARY FT. THE CACTUS BLOSSOMS
WITH KACY & CLAYTON

NOV 28
GARY NUMAN
WITH ME NOT YOU, DJ JAKE RUDH
(TRANSMISSION)

NOV 30
89.3 THE CURRENT PRESENTS
WHITNEY
WITH NE-HI

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DEC 02
MASON JENNINGS
W/ CHASTITY BROWN

DEC 03
THE RURAL ALBERTA ADVANTAGE
W/ YUKON BLONDE

DEC 05
THE BROKEN CROWNS TOUR FT. MATISYAHU
W/ COMMON KINGS, ORPHAN

DEC 08
38TH ANNUAL JOHN LENNON TRIBUTE FT. CURTISS A WITH A LITTLE HELP FROM HIS FRIENDS

DEC 15+16
SEMISONIC
PERFORMING 'FEELING STRANGELY FINE' IN ITS ENTIRETY
W/ JOHNNY & MOLLY (COMMUNIST DAUGHTER)

JAN 21
STICK FIGURE
ABOVE THE STORM TOUR
W/ TWIDDLE, IYA TERRA

FEB 11
BLACK REBEL MOTORCYCLE CLUB
W/ NIGHT BEATS

FEB 17
VALERIE JUNE

FEB 22
MACHINE HEAD

UP NEXT 7TH ST ENTRY

AQUILLO
W/ YOKE LORE
WEDNESDAY, OCTOBER 11

THE MIDNIGHT STROLL
W/ PORNONONO, SLEEPING JESUS
THURSDAY, OCTOBER 12

CAAMP
W/ DOC ROBINSON, JIM AND SAM
FRIDAY, OCTOBER 13

CROCODILES
W/ SAINT PÉ (BLACK LIPS/
DIAMOND RUGS), CHATHAM RISE
SATURDAY, OCTOBER 14

CITY OF THE SUN
W/ LOTT
SUNDAY, OCTOBER 15

THE OBSESSED
W/ COBALT, KULT OF THE WIZARD
MONDAY, OCTOBER 16

GHOST OF PAUL REVERE
W/ COLLAPSING STARS
TUESDAY, OCTOBER 17

BEACH FOSSILS
W/ SNAIL MAIL, RAENER
WEDNESDAY, OCTOBER 18

UP NEXT TURF CLUB

BEST MUSIC RESIDENCY, BEST JUKEBOX
- CITY PAGES 2017

AGENT ORANGE
W/ FLATFOOT 56, GET DEAD
WEDNESDAY, OCTOBER 11

LUKE SITAL-SINGH
W/ CIARAN LAVERY
THURSDAY, OCTOBER 12

JESSICA HERNANDEZ & THE DELTAS
W/ THE ULTRASOUNDS, AND MORE
FRIDAY, OCTOBER 13

ARCWELDER
W/ NEW AGE HEALERS,
AND MORE
SATURDAY, OCTOBER 14

BILLY STRINGS + WHISKEY SHIVERS
WHISKEY STRINGS TOUR
SUNDAY, OCTOBER 15

CANDACE
W/ FRIENDLESS PASSENGER,
DJ MARTHA WEIR, DJ NEIL WEIR
MONDAY, OCTOBER 16

BOB LOG III
W/ GABRIEL DOUGLAS
TUESDAY, OCTOBER 17

CRAIG FINN & THE UPTOWN CONTROLLERS
W/ JOHN K. SAMSON
WEDNESDAY, OCTOBER 18

THIS IS THE KIT
W/ ROGUE VALLEY
THURSDAY, OCTOBER 19

LA FEMME
W/ JACQUES
FRIDAY, OCTOBER 20

UP NEXT PALACE THEATRE

BEST CONCERT VENUE
- CITY PAGES 2017

OCT 26
DINOSAUR JR.
W/ EASY ACTION

OCT 27+28
UMPHREY'S MCGEE
W/ SINKANE

NOV 18
ST. VINCENT
FEAR THE FUTURE TOUR

NOV 22
DOOMTREE

DEC 01
GRIZZLY BEAR
W/ serpentwithfeet

JAN 13
BIG HEAD TODD AND THE MONSTERS

JAN 24
BØRNS

JAN 30
FIRST AID KIT
W/ VAN WILLIAM

FEB 17
HIPPO CAMPUS
W/ SURE SURE

FEB 23
JUDAH & THE LION
GOING TO MARS TOUR

FEB 24
WALK THE MOON

UP NEXT OTHER VENUES

MOON TAXI
W/ TOO MANY ZOOZ
FINE LINE
WEDNESDAY, OCTOBER 11

GRYFFIN
W/ AUTOGRAF DJ SET, ayokay
FINE LINE
THURSDAY, OCTOBER 12

THE LONE BELLOW
W/ MT. JOY
FINE LINE
SUNDAY, OCTOBER 15

LIL PEEP
W/ GOIT BOY CLIQUE, BEXEY
AMSTERDAM BAR & HALL
TUESDAY, OCTOBER 17

BAD SUNS
W/ HUNNY, QTY
THE CEDAR
WEDNESDAY, OCTOBER 18

THE WORLD IS A BEAUTIFUL PLACE & I AM NO LONGER AFRAID TO DIE
W/ ROZWELL KID, MYLETS
TRIPLE ROCK
WEDNESDAY, OCTOBER 18

THEE COMMONS
W/ THE BAD MAN
ICEHOUSE
WEDNESDAY, OCTOBER 18

JIM NORTON
KNEELING ROOM ONLY
PANTAGES THEATRE
FRIDAY, OCTOBER 20

CRAIG FINN & THE UPTOWN CONTROLLERS
W/ JOHN K. SAMSON
TRIPLE ROCK
FRIDAY, OCTOBER 20

JULIEN BAKER
W/ HALF WAIF, PETAL (SOLO)
THE CEDAR
SATURDAY, OCTOBER 21

BORIS DEAR/25TH ANNIVERSARY TOUR
W/ HELMS ALEE, ENDON
TRIPLE ROCK
SATURDAY, OCTOBER 21

NOTHING BUT THIEVES
W/ MISSIO, AIRWAYS
FINE LINE
MONDAY, OCTOBER 23



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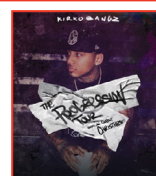


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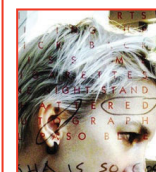
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THE PROGRESSION TOUR
OCTOBER 17
15+ SHOW



SUNDANCE
HEAD
FEATURING
OLD DESERT ROAD AND
GOING TO THE SUN
OCTOBER 19



HAIL! HAIL!
ROCK-N-ROLL
CHUCK BERRY TRIBUTE
OCTOBER 20



ABISHA
UHL
FEATURING
STRANGE DAZE
NOVEMBER 8



ALANNAH
McCREADY
FEATURING
SHALO LEE BAND AND
8TH STREET BAND
NOVEMBER 9



THE
ENGLISH
BEAT!
NOVEMBER 19

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A LIST

FRIDAY Saint Paul Fall Art Crawl takes over Lowertown and beyond **P. 22**

SATURDAY Indeed Brewing throws a beer and music party **P. 25**

WEDNESDAY 10.11

ART/GALLERY

TOKYO TYPE DIRECTORS CLUB

MCAD GALLERY

A good font, layout, and usable design can make or break a work, whether it's a book, a gig poster, or album cover. The Tokyo TDC Awards showcases exactly why this is. Each year, over 3,000 entries from typographers, graphic designers, and other creatives are submitted from around the world. The organization then highlights the top 300 in its annual publication. Next, the number is whittled down to 100 works, which then travel the world in a group exhibition. This year's top selections include the cover design for David Bowie's *Blackstar* vinyl release, a trio of art books featuring the works of Matisse, and posters for Coordinates of Sound, an improvisational music series in Ljubljana, Slovenia. You can check out these notable efforts at MCAD. The opening reception runs from 6:30 to 9 p.m. Wednesday, October 11. 2501 Stevens Ave., Minneapolis; 612-874-3667. **Through November 7** —JESSICA ARMBRUSTER

THURSDAY 10.12

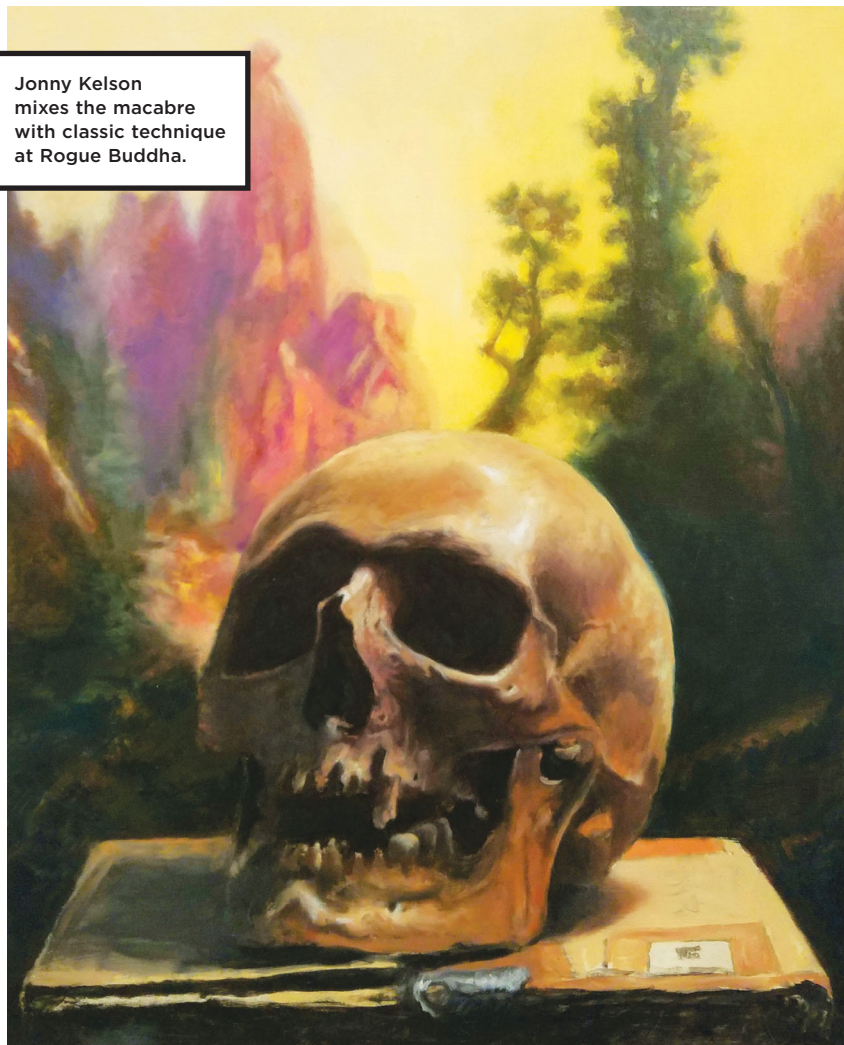
DANCE

A LOVE SUPREME

WALKER ART CENTER

Decades ago, when Anne Teresa de Keersmaecker burst onto the international dance scene, a dear, departed friend and I referred to the Belgian choreographer and dancer as "de Tearjerker." Back then, the works featured screaming women in slips and stiletto heels, raging against... well, whatever. Today, de Keersmaecker is one of the world's foremost choreographers, as *A Love Supreme* demonstrates. Created in collaboration with Spanish-born choreographer Salva Sanchis, the piece is a quartet set to John Coltrane's 1965 album *A Love Supreme*. Four dancers, their ferocious energy embedded

Jonny Kelson
mixes the macabre
with classic technique
at Rogue Buddha.



JONNY KELSON

within the articulate choreography, embody one of the recording's four instruments: Coltrane's saxophone, McCoy Tyner's piano, Jimmy Garrison's bass, and Elvin Jones' drums. The interplay is at once majestic and magical. 8 p.m. Thursday and Friday. \$20-\$25. 725 Vineland Place, Minneapolis; 612-375-7600.

Through Friday —CAMILLE LEFEVRE

COMEDY

DANA GOULD

ACME COMEDY CO.

Dana Gould's latest album, *Mr. Funnyman*, dropped October 6, so

audiences at Acme will get all new material from the veteran comic when he performs there this week. "The album is like a novel," he explains. "If you ask any novelist they'll say, 'I wrote this novel here and this is what my life was like at that point.'" Same with Gould and his album, which covers all of the subjects that he was interested in when he was writing and recording it. "There are basically two themes," he says, "and it was the sort of awakening of hyper-woke culture. Suddenly, there are all these rules about what is funny and what is not funny anymore. The main thrust of

that is that everything can be funny, it's just in how you talk about it." These days Gould has a hit TV show on IFC, *Stan Against Evil*, entering its second season, and tours across the country. "I've loosened up the reins on my material and am really telling more personal stories," he adds. Of course, no discussion with Gould is complete without a new observation about his favorite entertainment franchise, *Planet of the Apes*. "The original is like the greatest episode of *The Twilight Zone* ever, and the third, *Escape from the Planet of the Apes*, is like the greatest episode of *Love American Style* ever." 18+. 8 p.m. Thursday through Saturday; 10:30 p.m. Friday and Saturday. \$18. 708 N. First St., Minneapolis; 612-338-6393.

Through Saturday —P.F. WILSON

ART/MUSEUM

LAURE PROUVOST: THEY ARE WAITING FOR YOU

WALKER ART CENTER

Laure Prouvost won the coveted 2013 Turner Prize for her installation work in which domestic settings seemingly undisturbed for years—replete with peeling, mold- and smoke-stained walls, torn curtains, worn couch cushions, and dinner tables in disarray—combine with video storytelling to create montages that compress time and space into disarming narratives. Now, the Walker Art Center has invited the French-born conceptual artist to generate a new installation in which media are integrated to conflate the past and present, fiction and reality. Imbued with intelligence and playfulness, Prouvost's work ultimately defies language, relying instead on her deft juxtaposition of mood and object to convey meaning. There will be a free artist's talk at 6 p.m. Thursday, October 12. Prouvost will also be performing at the Walker in February. The exhibition is free with museum admission. 725 Vineland Place,

CONTINUED ON PAGE 22 ►

JOHN CARPENTER

LIVE



The
Night
He
Came
Home!

Tuesday, November 7
MYTH LIVE

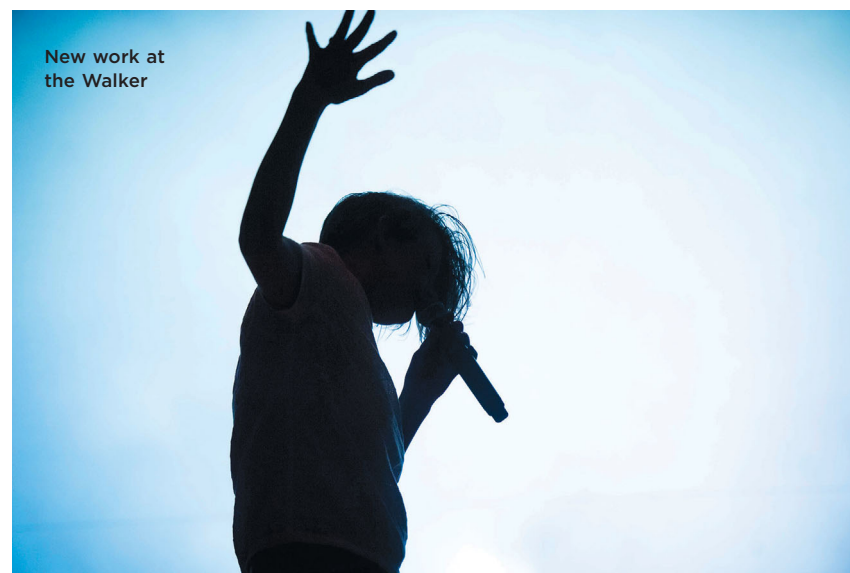
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MYTH
LIVE

A-LIST



New work at
the Walker

COURTESY OF THE ARTIST

CONTINUED FROM THURSDAY ►

Minneapolis; 612-375-7600. **Through February 11, 2018 —CAMILLE LEFEVRE**

FRIDAY 10.13

ART/FESTIVAL

FALL 2017 SAINT PAUL ART CRAWL

VARIOUS LOCATIONS

This weekend, artists will open the doors to their lofts, galleries, and studios to showcase their work at the semi-annual Saint Paul Art Crawl. Over 400 artists will be participating in 30-plus buildings. While things are concentrated in Lowertown, happenings can also be found along Raymond Avenue, University Avenue, West Seventh Street, and downtown. The Schmidt Artists Lofts will have live music and demonstrations, plus knit goods, pottery, paintings, and more. The Lowertown Lofts Artists Collective will host fire dancers and flash-mob violin performances. Carleton Artist Lofts will offer free massages and artwork from the late Chris Cornell; meanwhile Interact Center will have ice cream treats. Download a free ride pass from MetroTransit and head into the neighborhoods to explore. For more info and locations, visit www.saintpaulartcrawl.org. 6 to 10 p.m. Friday; noon to 8 p.m. Saturday; noon to 5 p.m. Sunday. Free. **Through Sunday —JESSICA ARMBRUSTER**

THEATER

HAMLET

PARK SQUARE THEATRE

Acclaimed director Joel Sass has already proven his creative dexterity at lending original sensibilities to classic works, as

seen most recently in his Park Square adaptations of *Oliver Twist* and *Great Expectations*. For this latest foray, Sass has collaborated with his production team to freshly envision the familiar story of the Danish prince who, suspecting his mother and uncle of conspiring to murder his father, sets out on an all-consuming journey of vengeance. Toward that end, the company has placed the tale in a contemporary context while exploring gender assumptions through the casting of female performers in such traditionally male roles as Barnardo, Polonius, and Horatio. While such changes provide the narrative with new aspects to explore, the core story and its associated themes remain the vital factors around which all revolves. With Kory LaQuess Pullam as the immortally agonized Hamlet, this striking adaptation seeks to demonstrate the enduring truths of a timeless tragedy. 7:30 p.m. Thursdays through Saturdays, plus Tuesday, October 17-18; 2 p.m. Sundays. \$25-\$60. 20 W. Seventh Pl., St. Paul; 651-291-7005. **Through November 11 —BRAD RICHASON**

DANCE

ROSIE HERRERA DANCE THEATRE

O'SHAUGHNESSY AUDITORIUM

Say you studied piano or ballet or soccer as a kid, but haven't practiced for a long while. Give it a go and you'll find that muscle memory kicks in. Dancer and choreographer Rosie Herrera, who grew up in the south Bronx, has muscle memory of a different kind—and we're not talking contemporary dance. It's fight choreography, as taught to her by her bad-ass mom, Cookie. In her 2009 solo, "Cookie's Kid," Herrera examines the ways in which "in our house, touch

TTT makes a Greek tragedy relatable.



PAULA KELLER

was more important than happiness," she says. In the piece, which includes a short film that references her father, Herrera moves, sings, and speaks about her childhood. Also on the program is "Carne Viva," a quartet in which the raw violence of relationships is merged with religious fervor and romantic reflection. Based in Miami, Herrera's company is known for its innovative blend of hip-hop, Little Havana cabaret, modern dance, drag-queen extravagance, surreal dance theater, and Latin pop. 7:30 p.m. \$20-\$34. 2004 Randolph Ave., St. Paul; 651-690-6700. —**CAMILLE LEFEVRE**

THEATER

LIFE'S PARADE

RED EYE THEATER

It's Red Eye Theater's 35th season, and nearly the end of an era for co-founders Steve Busa and Miriam Must. A year from now, the small experimental performance space at the edge of Loring Park will begin its transition to new leadership. Before that happens, we get to see these two stalwarts of the Twin Cities theater community in action, doing what they do best. In October, Red Eye will present the last in a trilogy of original scripts by playwright Katherine Sherman created in collaboration with director Busa. Each of the plays in the series is inspired by a 20th-century cinematic masterpiece. The first two took on Fritz Lang's *M* and Jean-Luc Godard's *Contempt*. The final piece in the trilogy, *Life's Parade*, finds inspiration from Douglas Sirk's 1954 melodrama, *Magnificent Obsession*, and features Must in the central role. The show will be supported by a '50s-style score created by Skyler Nowinski, and choreography by Dolo McComb. 8 p.m. Fridays through Saturdays, plus Thursday, October 26; 7 p.m. Monday, October 23, and Sunday, October 29. \$15-\$25; \$8-\$10 students. 15 W. 14th St., Minneapolis; 612-870-0309. **Through October 29 —SHEILA REGAN**

ART/GALLERY

DEEP CUTS

ROGUE BUDDHA ART GALLERY

Jonny Kelson's oil portraits dive deep into their subjects with a play of light and shadow that transforms them into memento mori with an Old Master's sense of color, surface, and movement. Matt Franzen delves into Hitchcockian narratives, references, and imagery, which he places in the context of luminous Hudson River School-style landscapes. With their art-historical references, both artists move with a technical fluidity that creates a timelessness imbued with the here and now. There will be an artists' reception from 6 to 10 p.m. Friday, October 13. Free. 357 13th Ave. NE, Minneapolis; 612-331-3889. **Through November 11 —CAMILLE LEFEVRE**

THEATER

ELECTRA

OPEN BOOK/INDIGENOUS ROOTS

Ten Thousand Things, a troupe renowned for making theater accessible to nontraditional audiences, opens its latest season with *Electra*, the Greek legend adapted by Euripides in early 400 BC. Very few people will ever face a task as unenviable as Electra, a young woman whose oath to avenge her slain father means taking revenge against her mother—but who hasn't faced emotional duress by familial dysfunction of one kind or another? Rather than making the story unrelatable, the amplified drama serves to draw out an even more compelling parallel to the corrupting influence of revenge. This epic tale is directed by Rebecca Novick, and features an impressive ensemble consisting of Audrey Park (in the title role), Kurt Kwan, Michelle Barber, Thomasina Petrus, Mikell Sapp, Ricardo Vazquez, and Karen

CONTINUED ON PAGE 25 ►

PALACE THEATRE

ST. PAUL



UMPHREY'S MCGEE

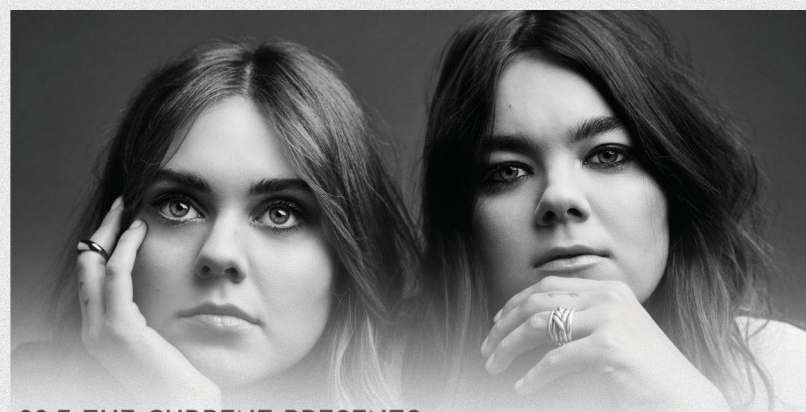
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**FRIDAY, OCTOBER 27, 2017 AND
SATURDAY, OCTOBER 28, 2017**
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BØRNS

WEDNESDAY, JANUARY 24, 2018
ON SALE FRIDAY, OCTOBER 13 AT NOON



89.3 THE CURRENT PRESENTS

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WITH VAN WILLIAM

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CONTINUED FROM FRIDAY ►

Wiese-Thompson. 7:30 p.m. Thursdays through Saturdays; 4 p.m. Sundays. At Open Book (1011 Washington Ave. S., Minneapolis; 612-215-2600) October 13-15 and October 26 through November 5. At Indigenous Roots Cultural Art Center (788 E. Seventh St., St. Paul; 1-800-838-3006) October 19-22. \$30; pay-as-able (\$10 suggested) for those under 30.

Through November 5 —BRAD RICHASON

SATURDAY 10.14

BOOKS

TWIN CITIES BOOK FESTIVAL

MINNESOTA STATE FAIRGROUNDS

While fall is partly about harvests and Oktoberfests, it's also book-release season. At the annual Twin Cities Book Festival you can pick up items on your reading list, shop for holiday gifts, and meet with authors of every writing style and genre. Highlights from the generous schedule of readings include Daniel Handler, whose sex-fueled *All the Dirty Parts* revels in the world of a teen horndog; Alex Lemon, who has returned with a dark new memoir chronicling his health struggles and reflecting on haunting moments from his childhood; and Sen. Al Franken, who will be talking politics with his signature sharp wit. Duluth publisher Holy Cow! will be turning 40 with a birthday party and a reading from its literary all-stars, and teens and kids can find fun things to do and see in special sections just for them. Things kick off Friday night with an opening reception featuring appetizers, drinks, and an author talk with John Freeman, Claire Vaye Watkins,

and Lawrence Joseph (admission is \$25 for the party, but it's free to attend the author talk). The big free festival we know and love is all day on Saturday. 6 p.m. Friday; 10 a.m. to 5 p.m. Saturday. Free. 1265 Snelling Ave., St. Paul; 651-288-4400. —JESSICA ARMBRUSTER

BEER

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TOWN HALL LANES

At Fresh Hop Fest, Town Hall Lanes is celebrating wet-hopped beers, brewed seasonally with the freshest ingredients possible. The showcase offers a closer look at a core ingredient in craft brews, with many selections using Minnesota-grown hops. Sample fall beers from Town Hall (Fresh Hop 100 pale ale will be on tap), plus selections from locals like Indeed and Castle Danger, and national breweries such as Founders and New Holland. Set at the south Minneapolis bowling alley and brewpub, Fresh Hop Fest highlights everything that's important about craft beer: ingredients, quality, and community. Tickets and more info can be found at www.tempotickets.com/hopfest2017. 21+. 1 to 5 p.m. \$40. 5019 34th Ave. S., Minneapolis; 612-767-3354. —LOREN GREEN

BEER/BENEFIT

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COMEDY

ALI WONG

STATE THEATER

Ali Wong is unstoppable. The Los Angeles-based comedian skyrocketed to celebrity status with her Netflix comedy special *Baby Cobra*, the first ever to feature a seven-months pregnant comedian. Though Wong appears docile and domesticated on the surface, she comes loaded with stinging criticisms of gender roles, provocative views on parenthood, and plenty of expletives. "Feminism is the worst thing that could've happened to women," she says. "We could've continued to play dumb." When male comics become fathers, she points out, they immediately use it in their act for big laughs while female comedians with kids are near invisible. She also addresses the double standard in which fathers get to be "heroes" for doing the bare minimum while mothers' caretaking is assumed. Wong's approach to sex is just as blunt. "Asian men are the sexiest. They got no body hair from the neck down. It's like making love to a dolphin," she says. Wong has broadcasted her dicey diatribes on several late-night shows, and appeared on the big screen in Amy Schumer's 2015 film *Trainwreck*. 7 p.m. \$45-\$65. 805 Hennepin Ave., Minneapolis; 612-339-7007. —ERICA RIVERA



COURTESY OF HENNEPIN THEATRE TRUST

lineup of beers. The two-day festival includes a plethora of brew options from the makers of Day Tripper APA, plus abrasive and adventurous live music with sets from Bruise Violet, What Tyrants, Dosh, Solid Gold, and others. Try seasonal beers like the sweet-potato based Yamma Jamma (it's in its last year as a regular offering), or order up a Fresh Hop Ale, Let It Roll IPA, Oktoberfest, or the delectable Rum King Imperial Stout. A special cask wall will offer 21 more beers unique to

the weekend. Eats will include burgers from Blue Door Pub and German-style baked goods from Aki's BreadHaus. A craft station, hosted by GetKnit Events, will keep kids entertained on Sunday. Proceeds from the event benefit the brewery's charitable program, Indeed We Can. Bring cash unless you want to spend time in an ATM line. All ages. Noon to 11 p.m. Saturday; noon to 8 p.m. Sunday. \$1 drink wristband. 711 15th Ave. NE, Minneapolis; 612-843-5090. **Through Sunday —LOREN GREEN**

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THE FINAL CURTAIN

Lucky offers a moving performance from the late Harry Dean Stanton



Harry Dean Stanton's final film is haunting, triumphant, and a fitting end to a long career.

COURTESY OF MAGNOLIA PICTURES

BY TONY LIBERA

Lucky was not intended to be Harry Dean Stanton's final film.

The 91-year-old actor's death last month turned his self-described spiritual journey into the swan song of an illustrious movie career. It should come as no surprise that the picture—already heavy with themes of isolation and death—now carries an added weight. Yet *Lucky* ultimately feels less like an elegy than it does a celebration of one man's life.

While there are some notable differences between *Lucky* and Stanton (*Lucky* is not an actor à la *The Hero*), this is a deeply personal tale. Friends Drago Sumonja and Logan Sparks co-wrote the movie for Stanton, lifting minor proclivities and his broader worldview, and blurring the line of what is and isn't real.

Lucky is a creature of habit. He wakes up every morning, smokes a cigarette, does some yoga, and strolls through town to visit his usual haunts. He does the crossword, watches his programs, and has a Bloody Maria (tequila instead of vodka) at the local watering hole. It's a rhythmic life, lived alone—but the straight-shooting old man insists that it doesn't feel lonely.

When the inexplicably healthy nonagenarian falls down in his kitchen out of the blue, he begins thinking about his own mortality.

Like the title character, *Lucky* moves along at a measured pace. This is not the kind of movie that hinges on dramatic swings or a climactic gut-punch. Instead it documents *Lucky* from a short distance, revealing little of the 90 previous years, and asks us to draw our own conclusions

about both the character in the present and the man playing him.

Some may find the film as a whole to be slow or boring, though it'd be hard to argue with Stanton's magnetism in it. *Lucky* finds a groove in the haze between fiction and reality, and our curiosity regarding Stanton keeps interest piqued. He's curmudgeonly but lovable, self-assured even in a confusing time, and despite the appearance of fragility, we get the sense that Stanton, somehow, is still all there.

Lucky's irreligious viewpoints on life and death fuel an exploration of territory left mostly untouched by American movies. Typically we'd see a brush with the great unknown rattling firmly held beliefs of eternal nothingness, but *Lucky*'s accident only emboldens him. He begins saying yes to those reaching out to him: speaking with an insurance salesman he

LUCKY

directed by John Carroll Lynch
now open, Edina Cinema

dislikes, attending a child's birthday party, even breaking into song unexpectedly. It's the kind of mindset where nothing matters, and because of that, everything matters. Staunch atheism in a man *Lucky*'s age is fascinating whether or not your beliefs align.

As the movie winds to a close, it's hard not to think of Stanton's death. We'll never know what impact the movie would have had if he'd still been alive at its release, but as it stands now, the closing scene provides one of the most haunting, triumphant, and just outright beautiful shots in film history. It's a fitting end to a long career and an even longer life. **LF**



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THE RIGHT WAY

LBJ, MLK, and HHH race to pass the Civil Rights Act



RICK SPAULLING

BY JAY GABLER

During one of the many crises punctuating her husband's tumultuous presidency, Lady Bird Johnson (Jennifer Blagen) reminds her husband that bravery runs in his family. "When your great-grandmother was hiding under the floorboards while the Comanches were raiding her house, did she flinch? It's just not in your blood."

In another play, that line might have played as a hackneyed pep talk. In *All the Way*, it's a reminder that a long history of racial violence and exploitation can be conveniently minimized by white people who want to pride themselves on incidents of isolated courage. This Lyndon Johnson feels under-appreciated by Civil Rights activists, but it's hard to applaud political compromise when there's a burning cross in your front yard.

Robert Schenkkan's historical epic won the 2014 Tony Award for Best Play, on the basis of a Broadway production that also earned a Tony for star Bryan Cranston. Pearce Bunting steps into the Oval Office for a new production at the History Theatre, the regional premiere of a play that features prominent roles for two Minnesotan characters.

All the Way follows LBJ through the first year of his presidency, as he works with Hubert H. Humphrey (Andrew Erskine Wheeler) and Martin Luther King Jr. (Shawn Hamilton) to get the Civil Rights Act of 1964 through Congress. St. Paul's venerable Roy Wilkins (Joe Nathan Thomas) represents a cautious element among King's

ALL THE WAY

History Theatre
30 E. 10th St., St. Paul
651-292-4323; through October 29

inner circle, sparring with the assertive young Stokely Carmichael (Darrick Mosley).

Constraining the play's time frame allows Schenkkan to draw out the complexities of Johnson's situation, as the president strains to hold his fraying coalition together long enough to win the 1964 election. As the veteran politician comes to understand, the Democrats' stand for civil rights will mean the abrupt defection of Southern voters. With LBJ, we watch America's current party alignment take shape before our eyes.

It's a remarkable feat of writing, and director Ron Peluso's production largely does it justice.

The show is a real workout for Bunting, who has to sustain Johnson's famously physical, animated manner of negotiation for two long acts during which he's continuously at center stage. It's an effective, while not entirely magnetic, performance. As MLK, Hamilton settles comfortably into a nuanced role. This King demonstrates both moral certitude and political calculation. Meanwhile, HHH seems almost to disappear into the scenery: A shrinking performance from Wheeler conveys very little of the fire that made the hometown hero into a liberal beacon.

Despite this production's rough spots, *All the Way* remains an absorbing examination of how agonizingly complex it can be to render simple justice. **C+**

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NORA MARTIN
21, YOUTH WORKER

What are you wearing?
Everything is thrifted.

Where do you get style inspiration?
Instagram is a big thing. Being in the streets and seeing what people in real life wear.

Favorite designers?
Mondo Guerra.

Trend you'd like to see disappear?
Peplums.



EMMA JANE HUNT
30, JEWELRY DESIGNER

What are you wearing?
MINKPINK jumpsuit, TOMS shoes, Emma Jane Designs earrings.

Where do you get style inspiration?
I'm a mom of three, so it has to be functional and make me feel confident.

Favorite labels?
Lululemon and Everlane.

Trend you'd like to see disappear?
I don't like cold shoulders.



JANE BOSS
41, LIBRARIAN

What are you wearing?
Jeans from eBay, jacket from Sunchild, Lauren Manoogian dress, Maryam Nassir Zadeh shoes.

Where do you get style inspiration?
@_chicadeoro on Instagram.

Favorite designers?
Black Crane, Mondo Guerra, and Fabio Costa.

Trend you'd like to see disappear?
Athletic pants.



KATIE DOSEN
31, MODEL AGENT

What are you wearing?
Leota jumpsuit, Kate Spade bag, shoes from Target.

Where do you get style inspiration?
Blogs like Atlantic-Pacific and Design Love Fest.

Favorite designers?
Diane von Furstenberg and Chanel.

Trend you'd like to see disappear?
Cutouts.

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MORE THAN PRINCE

Two new histories of Twin Cities music explain just what makes us so darn special

BY KEITH HARRIS

Minneapolis-St. Paul is a special place. Ask anyone who lives here. Or just wait a couple minutes and they'll tell you so unprompted.

Nearly anything can stir our hometown pride: We're the third fittest state in the Union, we're more bikeable than Portland, we alone went for Mondale/Ferraro in '84. But nothing puffs up our chests quite like the music we've made, and in a pair of new books from two sharp local music journalists, our unquellable Minnesota spirit of boosterism combines with our indefatigable Minnesota work ethic to produce impressive feats of historical excavation that more than justify our high self-regard.

In *Got to Be Something Here: The Rise of the Minneapolis Sound* (University of Minnesota Press), Andrea Swensson, music reporter for the *Current* (also a former *City Pages* music editor), tackles nothing less than the history of postwar African-American music in the Twin Cities. Chris Riemenschneider, music reporter for the *Star Tribune*, has a narrower scope for the self-explanatorily titled *First Avenue: Minnesota's Mainroom* (Minnesota Historical Society Press). (Obligatory disclaimer: I'm friendly with both authors, because this is Minneapolis after all.) Both books address something more tangible than the music "community" we all like to celebrate—they zero in on the material conditions that music scenes need to survive and the struggles fought to achieve and maintain them. More than anything else, musicians need a place to perform, where they can be seen, heard, and maybe even paid.

Though no book can discuss Minneapolis music without addressing the tiny purple elephant in the Mainroom, both of these, remarkably, find new wrinkles in an oft-told tale. Swensson frames her book as a riposte to a Dick Clark comment (quoted in her introduction) after Prince's 1979 performance on *American Bandstand*: "This isn't the kind of music that comes out of Minneapolis!" In that glib statement Swensson rightly hears the



Maurice McKinnies (left) was photographed many times by Charles Chamblis.

erasure of an entire musical tradition, and in response she situates the young Prince Rogers Nelson in the Minneapolis of the '60s and '70s, establishing him as a black Minnesotan of a certain age (who also, you know, just so happens to be a genius).

In about just 200 pages, *Got to Be Something Here* surveys a wide swath of the world in which Prince came of age. Swensson pays homage to a roster of local heroes who put their regional spin on a nationwide sound: doo wop harmonizers like the Big M's and the

Velquins, soul belters like the Amazers and Maurice McKinnies, and funk whizzes like Haze and the Family. Each musical movement builds up its energy, thrives, then seems to die. (There's a reason the word we use for a gathering of musicians—a scene—suggests something temporary.) But each artist leaves traces for the next generation to pick up on. This is a book that reminds us that culture has no dead ends, only detours.

Got to Be Something Here also chronicles the battles fought over who gets to occupy certain spaces. The displacement of the thriving African-American community in St. Paul's Rondo neighborhood began just two years before Prince was born. And incidents of racial unrest along Plymouth Avenue would reshape Near North Min-

neapolis during his youth.

Segregation also courses through Swensson's story, with the booking policies of club owners who equate dark skin with "trouble" and the selective policing of integrated clubs effectively driving black musicians out of downtown Minneapolis. So when Prince took the stage at Sam's in 1981 (less than a year before its name changed to First Avenue), he was making a statement: Finally, here was one black musician that Minneapolis wasn't able to fuck over.

Of the many venues Swensson writes about, that same club where Prince made his name is probably the only one where you can still go see a show tonight, and Riemenschneider's book is the story of its unlikely persistence for nearly half a century. You might skim *First Avenue* for the gossipy anecdotes or the full-color photos, but read closely and it's also a compelling business story, fraught with conflict. The very beginnings of the club are disputed, with Allan Fingerhut, scion of the local mail order giant, and Danny Stevens, a local rocker with a liquor license, arguing over who played the greater role in transforming a bus depot into a rock venue. Thirty-four years later, Fingerhut squares off against his old buddy Byron Frank and the club is nearly snuffed out in bankruptcy. Each step of the way, one basic question keeps arising: How do we keep the lights on?

In fact, *First Avenue* doubles as a history of the music industry over the past 50 years, through one club's uncanny ability to keep pace with the changes. Fingerhut has barely opened the doors of the club first called the Depot when he's already complaining that the professionalization of rock touring is forcing him to raise ticket prices. After that venue's 15-month tenure, and a one-year hiatus, "Uncle Sam's" survives the '70s as part of a national chain of discos. Freed from out-of-state control, "Sam's" returns to live music just as the industry is destabilized by punk and new wave. Renamed First Avenue, and with the addition of the smaller 7th St. Entry, the club builds its rep under the freewheeling management style of Steve McClellan, which is perfect for the unsettled '80s, and matures just

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enough in the '90s to keep pace with the transformation of indie music into commercially viable alt-rock.

In the late '90s, its power boosted by media deregulation, national behemoth Clear Channel muscled in on Twin Cities booking and promotion. We're invited to imagine a dystopian alternate Minneapolis where First Ave is shuttered and Clear Channel's venue, the Quest, prevails. But that future never arrived, and Riemenschneider closes his book with a healthy rejection of nostalgia, defiantly titling his final chapter, which begins in 2005, "The Real Heyday." And in fact, as a business, First Avenue has never been healthier, spreading its reach into St. Paul to renovate the Palace Theatre and acquire the Turf Club.

Both Swensson and Riemenschneider tell quintessentially Minnesotan stories. *First Avenue* is the one we like to hear: A local business fends off out-of-state interlopers to establish itself as a hometown institution without losing its soul. But the racial inequities that run through *Got to Be Something Here* are just as much a part of our musical heritage. And as the same code words for "too many blacks" recirculate through our current debates over how to define public life in downtown Minneapolis, it's a particularly timely story to revisit. **C**

CRITICS' PICKS

MARTHA WAINWRIGHT

CEDAR CULTURAL CENTER, MONDAY 10.16 Martha Wainwright sounds like a natural singer-songwriter, which makes sense—she's the daughter of Loudon Wainwright III and Kate McGarrigle, two people who made a career excelling in the form. For more than a decade, Wainwright has secured her individual place in the family dynasty, beginning with the folk-rock sweep of her self-titled 2005 debut and the varied alt-pop of the 2008 follow-up, *I Know You're Married But I've Got Feelings Too*. Following a live tribute album to Edith Piaf in 2009, Wainwright's third proper LP was 2012's *Come Home to Mama*, which was lyrically informed by the death of her mother and featured contributions by famous friends like Sean Lennon and Wilco's Nels Cline. Her latest is 2016's *Goodnight City*, another collaborative record with songs written or co-written by her brother Rufus, Glen Hansard, and even author Michael Ondaatje. Still, some of the LP's best moments are Wainwright's solo compositions, including lead single "Around the Bend" (with its memorable admission "I used to do a lot of blow/ But now I only do the show") and the glam rocker "So Down." 7:30 p.m. \$18-\$20. 416 Cedar Ave. S., Minneapolis; 612-338-2674. —MICHAEL MADDEN

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9:30pm : jake simmons & the little
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fri : october 13
7pm : laura and sean's movie and
music trivia
10pm : 2003ub313, the tender years

sat : october 14
7pm : trivia mafia presents:
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10pm : honey dick, jaysocreative,
ally mattson

sun : october 15
5pm : queen mab: world premiere
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8pm : the roe family singers
10pm : doug otto and friends

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Poly Wants

His wife called me “sloppy seconds.”
Is our poly relationship doomed?

I'm a 25-year-old woman currently in a poly relationship with a married man roughly 20 years my senior. This has by far been the best relationship I've ever had. However, something has me a bit on edge. We went on a trip with friends to a brewery with a great restaurant. It was an amazing place, and I'm sure his wife would enjoy it. He mentioned the place to her, and her response was NO, she didn't want to go there because she didn't want to have “sloppy seconds.” It made me feel dirty. Additionally, the way he brushed this off means this isn't the first time. I go out of my way to show him places I think they would like to go together. I don't know if my feelings are just hurt—if it's as childish as I think it is—or if it's a reminder of my very low place in their hierarchy. I hesitate to bring this up, because when I have needs or concerns, they label me as difficult or needy. Is this part of a bigger trend I'm missing? Should I do anything to address this or just continue to stay out of their business and go where I wish with my partner?

TREATED WITH OUTRAGE

I'm having a hard time reconciling these two statements, TWO: “This has by far been the best relationship I've ever had” and “when I have needs or concerns, they label me as difficult or needy.” I suppose it's possible all your past relationships have been so bad that your best-relationship-ever bar is set tragically low. But taking a partner's needs and concerns seriously is one of the hallmarks of a good relationship, to say nothing of a “best relationship ever.”

That said.... I don't know you. It's entirely possible that you share your needs and concerns in a way that comes across as—or actually is—needy and difficult. Our experience of interpersonal relationships, like our experience of everything else, is subjective. One person's reasonable expression of needs/concerns is another person's emotionally manipulative drama. I would need to depose your boyfriend and his wife, TWO, to make a determination and issue a ruling.

That said.... It's a really bad sign that your boyfriend's wife compared eating in

a restaurant you visited with him to fucking a hole that someone else just fucked, i.e., “sloppy seconds.” It has me wondering whether your boyfriend's wife is really into the poly thing. Some people are poly under duress (PUD), i.e., they agreed to open up a relationship not because it's what they want, but because they were given an ultimatum: We're open/poly or we're over. In a PUD best-case scenario, the PUD partner sees that their fears were overblown, discovers

that poly/open works for them, embraces openness/polyamory, and is no longer a PUD. But PUDs who haven't come around will engage in small acts of sabotage to signal their unhappiness—their perfectly understandable unhappiness. They didn't want to be open/poly in the first place and are determined to prove that open/poly was a mistake and/or punish their ultimatum-issuing partner. The most common form

of PUD sabotage? Making their primary partner's secondary partner(s) feel uncomfortable and unwelcome.

That said.... As you (probably) know (but if you don't, you're about to find out), poly relationships have all kinds of (sometimes incredibly arbitrary but also incredibly important) rules. If one of their rules is “My wife doesn't want to hear from or about my girlfriend,” TWO, then your restaurant recommendations are going to fall flat. Being poly means navigating rules (and sometimes asking to renegotiate those rules) and juggling multiple people's feelings, needs, and concerns. You have to show respect for their rules, TWO, as they are each other's primary partners. But your boyfriend and his wife have to show respect for you, too. Secondary though you may be, your needs, concerns, feelings, etc., have to be taken into consideration. And if their rules make you feel disrespected, unvalued, or too low on the hierarchical poly totem pole, you should dump them.

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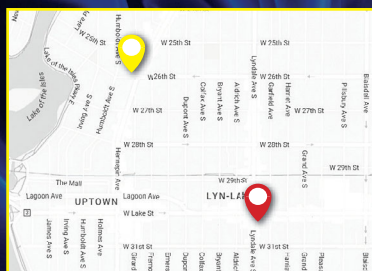
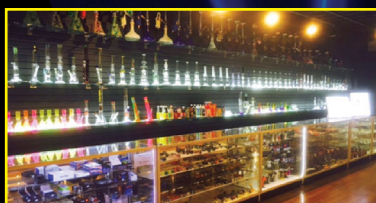
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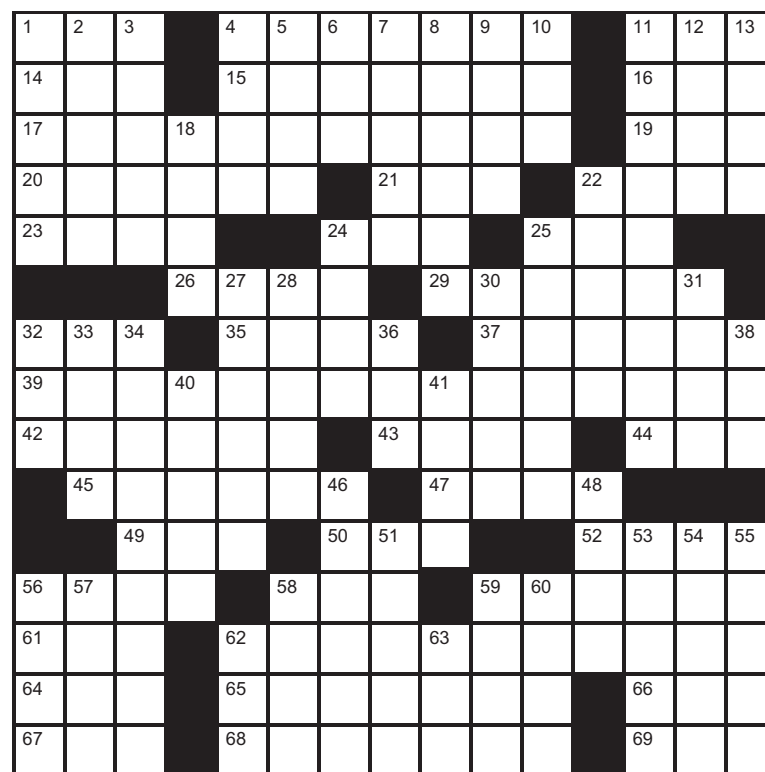
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Across

- 1 "The Leftovers" channel
- 4 In an underhanded way
- 11 Crow field cry
- 14 One with the nanny
- 15 Reason for some sirens
- 16 "Did you say something?"
- 17 Where the neutral middle might be found
- 19 The D'Backs, in scoreboards
- 20 One answering a survey
- 21 8 Minute ____
- 22 "I'm Yours" singer Jason
- 23 ____Pea ("Popeye" kid)
- 24 Metric that measures obesity: Abbr.

- 25 1051, to the Romans
- 26 Francesco Rinaldi rival
- 29 Spanish boys
- 32 Time of hormonal fluctuation, for short
- 35 Function
- 37 Even, scorewise
- 39 Art, according to Ralph Waldo Emerson
- 42 Like Christmas lights and tennis rackets
- 43 Ancestry.com feature
- 44 Sandwich bread
- 45 Croatia's capital
- 47 Wealth manager's suggestions

- 49 Musical Theater Songwriting Challenge org.
- 50 Legal thing
- 52 "The Thin Man" woofer
- 56 R-rated
- 58 "I don't have a ____

in this fight"

- 59 Team shooting for the #1 pick in the draft, say
- 61 Foul up
- 62 Make digital art?
- 64 Directing word
- 65 From soup to nuts
- 66 "The Matrix" hero
- 67 "Damn straight!"
- 68 Loses it
- 69 Miracle-____

Down

- 1 URL introduction for a "locked" page
- 2 Boxer's grunt
- 3 Actor who went 0-8 at the Oscars
- 4 ____-Coburg-Gotha
- 5 Sexologist Shere
- 6 Talk Like A Pirate Day exclamation
- 7 REM show?
- 8 Like some Shakespearean verse
- 9 Loads of B.S.
- 10 Golf hole meas.
- 11 "Ben Hur" racer
- 12 Distinctive glow
- 13 Real smarty
- 18 Fisherman with pots
- 22 Celtics coach of the mid-90s whose name starts with two initials
- 24 Chums
- 25 Herbal brewed quaff
- 27 Egyptian sun god
- 28 Overcharge and then some
- 30 Angry cat, at times

- 31 Spacek of "The Help"
- 32 Duds in the sack
- 33 Capital of Lorraine
- 34 See-through cling
- 36 Medevac worker
- 38 "____ quam videri"
- 40 Raced in a certain Winter Olympics event
- 41 Eye piece?
- 46 "Wuthering Heights" author
- 48 Yemen's capital
- 51 Stack from a toaster
- 53 Cross-country activity
- 54 UK currency that has Jane Austen on it, in slang
- 55 "Star Wars" droid
- 56 Imposed tax
- 57 Lake that flows into the Niagara
- 58 Fred and Wilma's pet
- 59 Green hazard
- 60 Watch company
- 62 Oft-dried fruit
- 63 H as a vowel

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